# SAN FRANCISCO CINEMATHEQUE

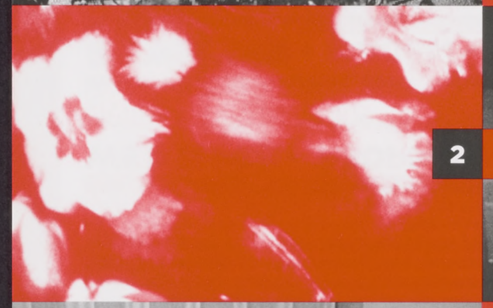
SFCINEMA.ORG

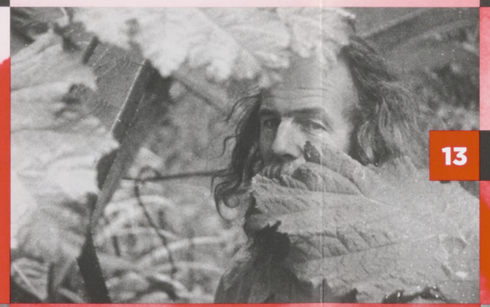
ROBERT ABEL THOM ANDERSEN
TOM BARNDT GARY BEYDLER
PATRICK BOKANOWSKI MALCOLM BRODWICK
MARTHA COLBURN BRUCE CONNER
TONY CONRAD STORM DE HIRSCH
NATHANIEL DORSKY FRÉDÉRIQUE DEVAUX
DAVID FENSTER JIM FINN
MORGAN FISHER CÉCILE FONTAINE
OLIVIER FOUCHARD ROBERTA FRIEDMAN
DAVID GATTEN MIKE GIBISSER
BRENT GREEN SAM GREEN
TAKAHIKO IIMURA KEN JACOBS
BRADEN KING DIANE KITCHEN
GEORGE KUCHAR CHRIS LANGDON
ROSE LOWDER LEE LYNCH
BEN MADDOW ELI MARIAS
NICHOLAS MCCARTHY MARIE MENKEN
SIDNEY MEYERS SARAH SOQUEL MORHAIM
AMOS NATKIN DAVID NORDSTROM
PAT O'NEILL VIVIAN OSTROVSKY
JEAN PAINLEVÉ NEON PARK
MARC PLAS CHARLOTTE PRYCE
SAMANTHA REBELLO RON RICE
RICARDO RIVERA BEN RIVERS
MICHAEL ROBINSON MARTINE ROUSSET
KELLY SEARS JENNIFER SHAININ
PAUL SHARITS SCOTT STARK
JESSIE STEAD CHICK STRAND
JOSEPH STRICK DEBORAH STRATMAN
MARK STREET MAKINO TAKASHI
MARCELLE THIRACHE NAOMI UMAN
RANDY WALKER ANDY WARHOL
GRAHAME WEINBREN DAVID WILSON
DIANA WILSON FRED WORDEN

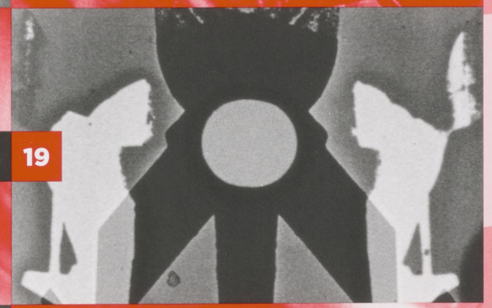
FEBRUARY 4 – APRIL 15

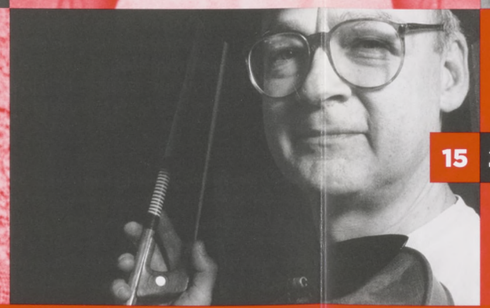
2009

PROGRAM SCHEDULE









**1.** Ken Jacobs, *Razzle Dazzle* (see **WED 4 FEB**) **2.** Charlotte Pryce, *The Parable of the Tulip Painter and the Fly* (see **WED 11 FEB**) **3.** Joseph Strick, *The Savage Eye* (see **WED 18 FEB**) **4.** Michael Robinson, *Hold Me Now* (see **WED 25 FEB**) **5.** Nathaniel Dorsky, *Sarabande* (see **THU 5 MAR**) **6.** Rose Lowder, *Cote Jardin* (see **WED 11 MAR**) **7.** Patrick Bokanowski, *Eclats d'Orphée* (see **WED 11 MAR**) **8.** Takahiko Iimura, *Blinking* (see **SAT 14 MAR**) **9.** Takahiko Iimura, *Ai (Love)* (see **SAT 14 MAR**) **10.** Bruce Conner, *Mongoloid* (see **THU 19 MAR**) **11.** Bruce Conner, *A Movie* (see **WED 18 MAR**) **12.** Sam Green, *Clear Glasses* (see **SUN 22 MAR**) **13.** Ben Rivers, *This is My Land* (see **SUN 29 MAR**) **14.** Gary Beydler, *Pasadena Freeway Stills* (see **WED 1 APR**) **15.** Tony Conrad [photo by Bettina Herzner, 1996] (see **FRI 3 APR** through **SUN 5 APR**) **16 & 17.** Mark Street, *Hidden in Plain Sight* (see **WED 8 APR**) **18.** Ron Rice, *Chumlum* (see **WED 15 APR**) **19.** Pat O'Neill, *7362* (see **WED 15 APR**) **20.** Ken Jacobs, *Little Stabs at Happiness* (see **WED 15 APR**)

SPECIAL THANKS:
**San Francisco Cinematheque is supported in part by funding from: the William and Flora Hewlett Foundation; the Academy Foundation; the Adobe Foundation Fund/Silicon Valley Community Foundation; Grants for the Arts/San Francisco Hotel Tax Fund; the National Endowment for the Arts; the Bernard Osher Foundation; the SFAI Film Department; the USF Film Studies Program; the Willow Foundation; the Zellerbach Family Foundation; the cooperation and participation of our hosting venues: San Francisco Museum of Modern Art, Artists' Television Access, Ninth Street Independent Film Center, San Francisco Art Institute, Sundance Kabuki Cinemas and Yerba Buena Center for the Arts; and the generous contributions of Cinematheque members and donors – without them, none of these programs would be possible.**

grants for the Arts
San Francisco Hotel Tax Fund

Zellerbach Family Foundation

National Endowment for the Arts
A great nation deserves great art.

EXECUTIVE DIRECTOR: **Jonathan Marlow**
ARTISTIC DIRECTOR/ARCHIVIST: **Steve Polta**
PROGRAM DIRECTOR: **Vanessa O'Neill**
BOARD OF DIRECTORS: **Alfonso Alvarez, Lawrence Daressa, Sam Green, Michael Kinomoto, Kerry Laitala, Carrie Lozano, Sean Uyehara, Carol Varney, Dominic Willsdon**
ADVISORY COMMITTEE: **Steve Anker, Chris Kennedy, Ahmad Kiarostami, Wendy Levy, Katherin McInnis, Rick Prelinger, Gail Silva, Jeffrey Skoller, Anjali Sundaram, Mark Toscano**
INTERNS & VOLUNTEERS: **Whitney Grover, Linda Scobie**
CALENDAR DESIGN: **Eviltron**
WEBMASTER: **Gilbert Guerrero**

SAN FRANCISCO CINEMATHEQUE
SFCINEMA.ORG

## OUR PURPOSE

Founded in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental cinema. Championing and embracing all aspects of innovative film, video and new media, we regularly present screenings and performative events, produce publications and maintain an archive of relevant print and visual materials.

## JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local and international film community.

## STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website: **http://www.sfcinema.org**

SAN FRANCISCO CINEMATHEQUE
SFCINEMA.ORG

**SAN FRANCISCO CINEMATHEQUE**
145 Ninth St. Suite 240
San Francisco CA 94103

T: (415) 552-1990
F: (415) 552-2067

sfc@sfcinema.org
http://www.sfcinema.org

# FEBRUARY 4 – APRIL 15 2009 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

## FEBRUARY 2009

**WED 4 FEB • 7:30PM • YBCA**
Ken Jacobs: *Razzle Dazzle*

**WED 11 FEB • 7:30PM • YBCA**
Elemental Dispositions
*Recent Films by Stratman, Stark, Rebello, Pryce, Takashi and Kitchen*

**WED 18 FEB • 7:30PM • YBCA**
Joseph Strick: *The Savage Eye* & *Muscle Beach* Restored

**WED 25 FEB • 8:00PM • ATA**
Episodes of Anomie
*Recent Films by Gatten & Stead, Marias & Natkin, Robinson and Worden*

## MARCH 2009

**THU 5 MAR • 7:00PM • SFMOMA**
Nathaniel Dorsky: Three Songs

**WED 11 MAR • 7:30PM • YBCA**
Encounters with Contemporary French Film
*Curated and presented by Sandra Davis*

**SAT 14 MAR • 3:00PM* • SKC**
Film/Video Works by Takahiko Iimura, program one
*'60s Experiments & Early Conceptual Videos*
**Time approximate*

**SUN 15 MAR • 7:30PM • YBCA**
Film/Video Works by Takahiko Iimura, program two
*On Time in Film*

**WED 18 MAR • 7:30PM • YBCA**
Crossroads: The Films of Bruce Conner, program one

**THU 19 MAR • 7:00PM • SFMOMA**
Crossroads: The Films of Bruce Conner, program two

**SUN 22 MAR • 7:30PM • YBCA**
Lunchfilm: Film Before Food
*Curated and presented by Mike Plante*

**WED 25 MAR • 7:30PM • NSIFC**
Cinematheque Salon
*[Members-Only]*

**SUN 29 MAR • 7:30PM • YBCA**
This is My Land: Ben Rivers' Portraits and Landscapes

## APRIL 2009

**WED 1 APR • 7:30PM • YBCA**
Restoring & Rediscovering the Los Angeles Avant-Garde
*Curated and presented by Mark Toscano*

**FRI 3 APR • 5:00PM • SFAI**
Tony Conrad: Flickering Jewel, program one
*Window, Perspective, Shadows*

**SAT 4 APR • 8:00PM • SFAI**
Tony Conrad: Flickering Jewel, program two
*Tony Conrad in performance*

**SUN 5 APR • 7:30PM • SFAI**
Tony Conrad: Flickering Jewel, program three
*Flicker and Process Films/Works on Video*

**WED 8 APR • 7:30PM • YBCA**
Mark Street: *Hidden in Plain Sight*

**WED 15 APR • 7:30PM • YBCA**
Treasures IV: American Avant-Garde Film
*Curated and presented by Jeff Lambert*

SAN FRANCISCO CINEMATHEQUE
145 Ninth St. Suite 240
San Francisco CA 94103

T: (415) 552-1990
F: (415) 552-2067

sfc@sfcinema.org
http://www.sfcinema.org

# FEBRUARY 4 – APRIL 15 2009 PROGRAM SCHEDULE AT-A-GLANCE

[SEE INSIDE FOR VENUE ADDRESSES]

## FEBRUARY 2009

**WED 4 FEB • 7:30PM • YBCA**
Ken Jacobs: *Razzle Dazzle*

**WED 11 FEB • 7:30PM • YBCA**
Elemental Dispositions
*Recent Films by Stratman, Stark, Rebello, Pryce, Takashi and Kitchen*

**WED 18 FEB • 7:30PM • YBCA**
Joseph Strick: *The Savage Eye* & *Muscle Beach* Restored

**WED 25 FEB • 8:00PM • ATA**
Episodes of Anomie
*Recent Films by Gatten & Stead, Marias & Natkin, Robinson and Worden*

## MARCH 2009

**THU 5 MAR • 7:00PM • SFMOMA**
Nathaniel Dorsky: Three Songs

**WED 11 MAR • 7:30PM • YBCA**
Encounters with Contemporary French Film
*Curated and presented by Sandra Davis*

**SAT 14 MAR • 3:00PM* • SKC**
Film/Video Works by Takahiko Iimura, program one
*'60s Experiments & Early Conceptual Videos*
**Time approximate*

**SUN 15 MAR • 7:30PM • YBCA**
Film/Video Works by Takahiko Iimura, program two
*On Time in Film*

**WED 18 MAR • 7:30PM • YBCA**
Crossroads: The Films of Bruce Conner, program one

**THU 19 MAR • 7:00PM • SFMOMA**
Crossroads: The Films of Bruce Conner, program two

**SUN 22 MAR • 7:30PM • YBCA**
Lunchfilm: Film Before Food
*Curated and presented by Mike Plante*

**WED 25 MAR • 7:30PM • NSIFC**
Cinematheque Salon
*[Members-Only]*

**SUN 29 MAR • 7:30PM • YBCA**
This is My Land: Ben Rivers' Portraits and Landscapes

## APRIL 2009

**WED 1 APR • 7:30PM • YBCA**
Restoring & Rediscovering the Los Angeles Avant-Garde
*Curated and presented by Mark Toscano*

**FRI 3 APR • 5:00PM • SFAI**
Tony Conrad: Flickering Jewel, program one
*Window, Perspective, Shadows*

**SAT 4 APR • 8:00PM • SFAI**
Tony Conrad: Flickering Jewel, program two
*Tony Conrad in performance*

**SUN 5 APR • 7:30PM • SFAI**
Tony Conrad: Flickering Jewel, program three
*Flicker and Process Films/Works on Video*

**WED 8 APR • 7:30PM • YBCA**
Mark Street: *Hidden in Plain Sight*

**WED 15 APR • 7:30PM • YBCA**
Treasures IV: American Avant-Garde Film
*Curated and presented by Jeff Lambert*

**1.** Ken Jacobs, *Razzle Dazzle* (see **WED 4 FEB**) **2.** Charlotte Pryce, *The Parable of the Tulip Painter and the Fly* (see **WED 11 FEB**) **3.** Joseph Strick, *The Savage Eye* (see **WED 18 FEB**) **4.** Michael Robinson, *Hold Me Now* (see **WED 25 FEB**) **5.** Nathaniel Dorsky, *Sarabande* (see **THU 5 MAR**) **6.** Rose Lowder, *Cote Jardin* (see **WED 11 MAR**) **7.** Patrick Bokanowski, *Éclats d'Orphée* (see **WED 11 MAR**) **8.** Takahiko Iimura, *Blinking* (see **SAT 14 MAR**) **9.** Takahiko Iimura, *Ai (Love)* (see **SAT 14 MAR**) **10.** Bruce Conner, *Mongoloid* (see **THU 19 MAR**) **11.** Bruce Conner, *A Movie* (see **WED 18 MAR**) **12.** Sam Green, *Clear Glasses* (see **SUN 22 MAR**) **13.** Ben Rivers, *This is My Land* (see **SUN 29 MAR**) **14.** Gary Beydler, *Pasadena Freeway Stills* (see **WED 1 APR**) **15.** Tony Conrad [photo by Bettina Herzner, 1996] (see **FRI 3 APR** through **SUN 5 APR**) **16** & **17.** Mark Street, *Hidden in Plain Sight* (see **WED 8 APR**) **18.** Ron Rice, *Chumlum* (see **WED 15 APR**) **19.** Pat O'Neill, *7362* (see **WED 15 APR**) **20.** Ken Jacobs, *Little Stabs at Happiness* (see **WED 15 APR**)

SPECIAL THANKS:
**San Francisco Cinematheque is supported in part by funding from: the William and Flora Hewlett Foundation; the Academy Foundation; the Adobe Foundation Fund/Silicon Valley Community Foundation; Grants for the Arts/San Francisco Hotel Tax Fund; the National Endowment for the Arts; the Bernard Osher Foundation; the SFAI Film Department; the USF Film Studies Program; the Willow Foundation; the Zellerbach Family Foundation; the cooperation and participation of our hosting venues: San Francisco Museum of Modern Art, Artists' Television Access, Ninth Street Independent Film Center, San Francisco Art Institute, Sundance Kabuki Cinemas and Yerba Buena Center for the Arts; and the generous contributions of Cinematheque members and donors – without them, none of these programs would be possible.**

grants for the Arts — San Francisco Hotel Tax Fund
Zellerbach Family Foundation
National Endowment for the Arts — A great nation deserves great art.

EXECUTIVE DIRECTOR: **Jonathan Marlow**
ARTISTIC DIRECTOR/ARCHIVIST: **Steve Polta**
PROGRAM DIRECTOR: **Vanessa O'Neill**
BOARD OF DIRECTORS: **Alfonso Alvarez, Lawrence Daressa, Sam Green, Michael Kinomoto, Kerry Laitala, Carrie Lozano, Sean Uyehara, Carol Varney, Dominic Willsdon**
ADVISORY COMMITTEE: **Steve Anker, Chris Kennedy, Ahmad Kiarostami, Wendy Levy, Katherin McInnis, Rick Prelinger, Gail Silva, Jeffrey Skoller, Anjali Sundaram, Mark Toscano**
INTERNS & VOLUNTEERS: **Whitney Grover, Linda Scobie**
CALENDAR DESIGN: **Eviltron**
WEBMASTER: **Gilbert Guerrero**

SAN FRANCISCO CINEMATHEQUE
SFCINEMA.ORG

## OUR PURPOSE

Founded in 1961, San Francisco Cinematheque remains one of the nation's premiere proponents and presenters of artist-made, experimental cinema. Championing and embracing all aspects of innovative film, video and new media, we regularly present screenings and performative events, produce publications and maintain an archive of relevant print and visual materials.

## JOIN CINEMATHEQUE

If you are not already a member, join San Francisco Cinematheque today and enjoy discounted (or free) admission to our screenings, discounted publications, invitations to special events, access to our archive and more. Your support helps us maintain our exceptional programming and allows us to continue serving the local and international film community.

## STAY INFORMED

For a current calendar of events, updated news and archive information, visit our website: **http://www.sfcinema.org**

# SAN FRANCISCO CINEMATHEQUE

SFCINEMA.ORG

# FEBRUARY 4 – APRIL 15 2009 PROGRAM SCHEDULE

## WED 4 FEB • 7:30PM • YBCA
### Ken Jacobs: *Razzle Dazzle*

*Introduced by Federico Windhausen (Assistant Professor of Visual Studies, California College of the Arts)*

In the work of Ken Jacobs, ghosts of past cinematic eras come to life, celluloid and light achieve equal billing with narrative and the boundaries between re-enactment and historical document blur. In his recent masterwork of film-meets-digital transformation, ***Razzle Dazzle: The Lost World***, a minute-long Edison short from 1903—a deliriously careening carnival ride, endlessly thrashing—crashes into the present day and lurches into three dimensions. Combined with archival sound and documentary imagery from the century past, *Razzle Dazzle* celebrates the potential of cinema while documenting and mourning the realities of history, exposing the at-times perverse conflations of entertainment, fear, excitement and violence inherent in the past century of image-making. *[Steve Polta]*

## WED 11 FEB • 7:30PM • YBCA
### Elemental Dispositions

*Recent Films by Stratman, Stark, Rebello, Pryce, Takashi and Kitchen*

This program of new and recent short work by local and international film and video artists delves into the tactile, the meditative and the provocative. Relationships to our environs – natural, terrestrial and constructed – are explored and re-configured, evoking and provoking impressions that negotiate, delve into and transcend the surface. Featuring Deborah Stratman's ***It Will Die Out in the Mind***, Samantha Rebello's ***the object which thinks us: OBJECT I***, Scott Stark's ***Speechless***, Charlotte Pryce's ***The Parable of the Tulip Painter and the Fly***, Makino Takashi's ***Elements of Nothing*** (featuring the music of Jim O'Rourke) and Diane Kitchen's ***Ecstatic Vessels***. *[Vanessa O'Neill]*

## WED 18 FEB • 7:30PM • YBCA
### Joseph Strick: *The Savage Eye* & *Muscle Beach* Restored

Uniquely intersecting the realm of documentary and narrative cinema, ***The Savage Eye*** pairs three innovative filmmakers (Joseph Strick, Ben Maddow and Sidney Meyers) with three stellar cinematographers (Haskell Wexler, Helen Levitt and Jack Couffer) to create a snapshot of late-1950s American life in transition. This masterpiece of *vérité* filmmaking, culled from discordant materials yet remarkably unified in a fictive context, remains as compelling today as the year of its initial release. We present *The Savage Eye* with Joseph Strick's earliest documentary short, ***Muscle Beach***, both beautifully restored by the Academy Film Archive. *[Jonathan Marlow]*

*Prints courtesy of the Academy Film Archive.*

## WED 25 FEB • 8:00PM • ATA
### Episodes of Anomie

*Recent Films by Gatten & Stead, Marias & Natkin, Robinson and Worden*

In response to the ceaselessness of the contemporary media deluge, many are merely subsumed. Some daring artists find ways to surf the transmitted waves and carve out spaces of connection and tranquility within the barrage in order to send out messages of hope. ***Hold Me Now*** continues Michael Robinson's project of exploring the poetics of loss and the dangers of mediated experience: daring to find emotion in the cold world of pop songs and televisual melodrama, he squeezes sentimentality from the mundane, prompting an agonizing response between pain and laughter. Equally maudlin, Eli Marias and Amos Natkin's ***Daddy***—a bathetic scene of holiday domesticity recalling the familial nightmares of Luther Price—features an answering machine-bound dead beat dad baring his soul on a cold Christmas morning. Drawing on similar sources of pop-cultural pabulum Fred Worden's ***When World's Collude*** plays like a structural re-edit of *Baywatch*, complete with jet skiing blondes, hi-speed chases and gratuitous explosions. Finally, David Gatten and Jessie Stead's sublimely intermittent epic ***Today!*** plays as episodes in an open-ended and wide-eyed adventure series, accumulating meaning even as it becomes increasingly mysterious. *[Steve Polta]*

## THU 5 MAR • 7:00PM • SFMOMA
### Nathaniel Dorsky: Three Songs

*Nathaniel Dorsky in-person*

The films of Nathaniel Dorsky blend a beauteous celebration of the sensual world with a deep sense of introspection and solitude. They are occasions for reflection and meditation on light, landscape, time and the motions of consciousness. Their effulgent photography emphasizes the elemental *frisson* between solidity and luminosity, between spirit and matter, while his uniquely developed montage permits a fluid and flowing experience of time. Dorsky's films reveal the mystery behind everyday existence, providing intimations of eternity. The latest films of this master filmmaker (***Song and Solitude***, ***Winter*** and ***Sarabande***) continue his development of these profound traditions. *[Steve Polta]*

## WED 11 MAR • 7:30PM • YBCA
### Encounters with Contemporary French Film

*Curated and presented by Sandra Davis in association with the Consulat général de France*

Early French avant-garde film explored visual abstraction, lyricism, futurism and surrealism. French filmmakers today reveal their legacy and the influence of American counterparts in the collective practice of "hands-on," hand-painted and direct manipulation of surface, lyrical personal forms, echoes from French filmic philosophic essay, as well as direct engagement with culture and politics. Others reflect a generation moving easily between European and North African influences, exposing internal conflicts that such meetings imply. This program of recent works includes Patrick Bokanowski's ***Éclats d'Orphée***, Frédérique Devaux's ***K (Rêves/Berbères)***, Cécile Fontaine's ***Holy Woods***, Olivier Fouchard's ***Nür: Cosmos Spiritus/Nür Version 1***, Rose Lowder's ***Cote Jardin***, Vivian Ostrovsky's ***Fone Für Follies***, Marc Plas' ***Peribole***, Martine Rousset's ***Mer***, Marcelle Thirache's ***Fenice*** and Jean Painlevé's 1978 crystal-growth classic ***Cristaux Liquides***. *[Sandra Davis]*

## Observer Observed: Film/Video Works by Takahiko Iimura

*Presented in association with the San Francisco International Asian American Film Festival*
*Takahiko Iimura in-person*

Working in film since the early 1960s and in video since the early 1970s (as well as significant forays into performance, installation and computer-based work), Takahiko Iimura has long been a pioneer artist of Japanese experimental media art. His body of work has deeply explored the material and conceptual foundations of each medium with robust intellectual rigor and flashes of playful humor. In the wake of a recent Microcinema International DVD release (the first volume of *The Collected Films of Takahiko Iimura*) and a related book (*The Collected Writings* from Wildside Press), this two-part mini-retrospective represents an overview of this artist's rich and remarkable body of work.

## SAT 14 MAR • 3:00PM* • SKC
### Film/Video Works by Takahiko Iimura, program one

*'60s Experiments & Early Conceptual Videos*

Takahiko Iimura's earliest films, including ***Kuzu (Junk)***, ***Ai (Love)*** and ***A Dance Party in the Kingdom of Lilliput No. 1***, were largely inspired by the work of the 1920s French surrealists and were produced in relative isolation in Japan. Created using 8mm cameras or abandoned and distressed found footage, they retain the intimacy of the home movie and a taboo-breaking joyousness, exploring abstraction and eroticism with charming candor and a whimsical sense of the absurd. These early films are screened with a sampling of video works from the 1970s and '80s which investigate the temporal and spatial paradoxes of presence and absence inherent in the electronic medium, including ***A Chair***, ***Blinking***, ***Time Tunnel***, ***Man and Woman***, ***Visual Logic (and Illogic)***, ***Double Portrait*** and ***I Love You***.

**Time approximate. Visit **http://www.sfcinema.org** for exact screening time.*

## SUN 15 MAR • 7:30PM • YBCA
### Film/Video Works by Takahiko Iimura, program two

*On Time in Film*

Iimura is perhaps best known for his work exploring the temporality of cinema – the various ways the film viewer's elemental sense of time can be "played" by the filmmaker. Frequently using the most basic of film elements – white light, black leader and the projection environment, Iimura's work in this area is among the most abstract and elemental in all of cinema, postulating time and the interval as ground for deeply engaging cinematic experience. Screening: ***2 Minutes 46 Seconds 16 Frames*** and ***Timed 1, 2, 3*** (both from the series *Models, Reel 1*), ***24 Frames Per Second***, ***One Frame Duration***, ***+ &*** - and the video ***I Am (Not) Seen***. *[Steve Polta]*

## Crossroads: The Films of Bruce Conner

*Taking what was at hand, Bruce Conner reached into the human subconscious, into the heartland, into the dreamland, into the dark, and made a meticulous visionary irreverent metaphysical art. Erotic, mysterious, astute.* – Mark McElhatten

*Driven by an obsessive and contrarian mind… he was the flip-side of American Gothic – had seen the Holy Ghost in the midnight sky above the stark prairie, and that terror was ever celebrated in the apocalypses of his Art.* – Craig Baldwin

In his drive to re-present mainstream culture's visual icons of violence and conformity, sex and death, Bruce Conner (1933–2008) was a master of irony and juxtaposition. Arguably the inventor of the "found footage" genre and the music video, Conner's films, including ***A Movie***, ***Cosmic Ray*** and ***Mongoloid***, are veritable x-rays of the 20th Century American mind. ***Report*** and ***Television Assassination*** represent struggles to come to terms with the cruelties of history and its mediated representation while the chillingly meditative ***Crossroads*** ambivalently commemorates history's one-way trajectory. These films and others – notably the profoundly nostalgic ***Valse Triste*** and ***Take the 5:10 to Dreamland*** – expose and describe collective fantasies and fears, while ultimately remaining deeply personal, intimate and darkly elusive. Conner, famously distrustful of art world elitism, made films that were immediately accessible, immensely pleasurable, yet frequently highly critical (even condemnatory) of the culture from which they grew. They represent the thrills and spills of Conner's seventy-four years. This two-part celebration of the work of Bruce Conner includes (nearly) every work completed by this highly original, deeply American artist, including rarities, recent works and other surprises. *[Steve Polta]*

## WED 18 MAR • 7:30PM • YBCA
### Crossroads: The Films of Bruce Conner, program one

*Cosmic Ray; Easter Morning; His Eye on the Sparrow; Luke; Mea Culpa; A Movie; Take the 5:10 to Dreamland; Television Assassination; Valse Triste; The White Rose.*

## THU 19 MAR • 7:00PM • SFMOMA
### Crossroads: The Films of Bruce Conner, program two

*America Is Waiting; Breakaway; Cosmic Ray; Crossroads; Looking For Mushrooms (Long Version); Marilyn Times Five; Mongoloid; Report; Ten Second Film; Vivian.*

# VENUES

## SFMOMA
San Francisco Museum of Modern Art
**151 Third Street, in San Francisco**
(between Mission & Howard Streets)

## ATA
Artists' Television Access
**992 Valencia Street, in San Francisco**
(at 21st Street)

## NSIFC
Ninth Street Independent Film Center
**145 Ninth Street, in San Francisco**
(at Minna Street)

## SFAI
San Francisco Art Institute
**800 Chestnut Street, in San Francisco**
(between Jones & Leavenworth Streets)

## SKC
Sundance Kabuki Cinemas
**1881 Post Street, in San Francisco**
(at Fillmore Street)

## YBCA
Yerba Buena Center for the Arts
**701 Mission Street, in San Francisco**
(at 3rd Street)

VISIT **SFCINEMA.ORG** FOR TICKET INFORMATION

## SUN 22 MAR • 7:30PM • YBCA
### Lunchfilm: Film Before Food

*Curated and presented by Mike Plante*

*Truly independent films are made from the gut… It is very easy to help a filmmaker. Buy one lunch today.* – Mike Plante

The rules are simple and straightforward. In exchange for an afternoon meal, participating filmmakers make a short film with an identical budget to the total cost of the lunch. A contract is drafted on the back of a napkin with only a handful of stipulations drawn from the lunchtime conversation, such as "Film must: use miniatures," "have a bunny in it" or "span continents." Now, fifty shorts later, Lunchfilm originator (and Cinevegas programmer) Mike Plante brings the latest batch to our neighborhood. With films from Tom Barndt, Martha Colburn, David Fenster and David Nordstrom, Jim Finn, Mike Gibisser, Brent Green, Sam Green, Braden King, George Kuchar, Lee Lynch and Naomi Uman, Nicholas McCarthy, Sarah Soquel Morhaim, Ricardo Rivera, Kelly Sears, Jennifer Shainin and Randy Walker, the resulting works are as varied and engaging as this multifarious collection of contributors would suggest. *[Jonathan Marlow]*

## WED 25 MAR • 7:30 • NSIFC
### Cinematheque Salon

*[Members-Only]*

San Francisco Cinematheque members are invited to attend – for free – an intimate gathering at the screening room of the Ninth Street Independent Film Center in celebration of experimental film and the local filmmaking community. A smattering of snacks and liquid refreshments will be provided. Topics will be discussed. Films will be screened. Guaranteed to include several recent and classic works, along with a hand-ful of "forbidden" titles – therefore, the program will not be announced in advance.

## SUN 29 MAR • 7:30PM • YBCA
### This is My Land: Ben Rivers' Portraits and Landscapes

*Ben Rivers in-person*

The work of Ben Rivers occupies a distinctive place between personal document and expressive explorations of place. Detailed intimacies of portraiture are met with suggestions of the mysterious and vast through impressionistic images of landscape. These quiet contemplations are augmented with the fervent energies of the occupants to reveal myriad layers of character. Rivers will appear in person from England to present five recent films in his portraiture series (***This is My Land***, ***Astika***, ***A World Rattled of Habit***, ***Origin of Species*** and ***Ah, Liberty!***) as well as the San Francisco premiere of his latest work. *[Vanessa O'Neill]*

## WED 1 APR • 7:30PM • YBCA
### Restoring and Rediscovering the Los Angeles Avant-Garde

*Curated and presented by Mark Toscano (Academy Film Archive)*

Although cinematic experimentation in the shadow of "the Industry" goes back practically as far as Hollywood itself, the 1960s and '70s in Los Angeles were a particularly vibrant and exciting time for experimental filmmaking. Despite the astounding variety and volume of strong, unique and diverse work coming out of the Southland during this time, much of it is still quite unknown outside of the area. This program showcases a broad range of work made between 1967 and 1980, all in restored prints from the Academy Film Archive, including Thom Andersen & Malcolm Brodwick's --- -------, Gary Beydler's ***Pasadena Freeway Stills***, a recently unearthed video by Morgan Fisher and other works by Roberta Friedman & Grahame Weinbren, Fred Worden, Chris Langdon and two by Pat O'Neill (in collaboration with Chick Strand & Neon Park on a newly-discovered sponsored film and with Robert Abel on ***By The Sea***). A few of these films have been widely shown but the majority have likely never screened in the Bay Area before, despite the fact that they were made less than a six-hour drive away. In particular, ***Stasis*** and ***Rose for Red*** from David and Diana Wilson respectively, whose acclaimed films have gone nearly unseen since they opened the Museum of Jurassic Technology in the 1980s. *[Mark Toscano]*

*Prints courtesy of the Academy Film Archive.*

## Immersive Cinema, Spring 2009
## Tony Conrad: Flickering Jewel

Funded in part by the National Endowment for the Arts, *Immersive Cinema* is a series of concentrated, multi-part artist residencies. Begun in Spring 2008, each season's chapter has surveyed the work of an active film/video artist, allowing them to creatively present new, previously viewed and in-progress work in personally significant contexts. Each series has featured the artist in-person and has been accompanied by a specially created, limited edition commemorative publication, available free at screenings. Following the March 2008 presentation of *Jennifer Reeves: Light Work* and the October 2008 presentation of *Leslie Thornton: Tuned Always to a Shifting Ground*, Cinematheque is proud to conclude the series with *Tony Conrad: Flickering Jewel*.

*Time, time, time. Life should be abundant enough for each person to feel what it is to have their greatest pleasure in wasting time.* – Tony Conrad

Radical filmmaker, composer/performer, artist and theorist, Tony Conrad has been at the forefront of experimental media arts since the early 1960s. Long associated with "minimal" music, underground film and collaborations with such iconoclastic figures as Henry Flynt, Jack Smith and LaMonte Young, Conrad is a true cross-disciplinary media artist. Working extensively with time as his true medium, he has made significant contributions in the fields of film, video and music and has developed, over the decades, complex and powerful theories on the libratory potentials of duration and the relationship of music theory to regimes of power. No mere academic, the visual and sound based work of Tony Conrad bristles with dizzying energy and always strives to transcend the intellect as it reaches towards the sensual. *[Steve Polta]*

## FRI 3 APR • 5:00PM • SFAI
### Tony Conrad: Flickering Jewel, program one

*Window, Perspective, Shadows*
*Presented in association with SFAI's Spheres of Interest Lecture Series*

While his work frequently bucks against the confines of linguistic restrictions, Tony Conrad is a prolific theorist, a stunningly witty ideologue and a captivating lecturer. Commencing the *Flickering Jewel* series, Conrad will present ***Window, Perspective, Shadows: Performances and Installations Reflecting on Cinema Space and the Renaissance***, a discussion of his recent installation work and his continued engagement with the entrenched assumptions of Western art history. This presentation includes documentation of his pieces *Window Enactment*, *Laughing at Leonardo* and *Brunelleschi*. *[Steve Polta]*

## SAT 4 APR • 8:00PM • SFAI
### Tony Conrad: Flickering Jewel, program two

*Tony Conrad in performance*
*Presented in association with Activating the Medium*

Elemental to Tony Conrad's oeuvre is his work as a violinist, in which primal, enveloping drones create an oscillating ritual theater. In 1962 he co-founded the groundbreaking ensemble known as the Dream Syndicate. Wielding a drone both aggressively confrontational and subtly mesmerizing, he and his collaborators – including La Monte Young and future Velvet Underground co-founders John Cale and Angus MacLise – created some of the most revolutionary music of that (or any) decade. Utilizing long durations, precise pitch and blistering volume, Conrad and company forged a "Dream Music" that articulated the Big Bang of "minimalism." With his return in the 1990s to recording, publishing and touring, Conrad engaged an entirely new generation of listeners with his unique and uncompromisingly antisocial, raging music. *[Steve Polta]*

*We hungered for music almost seething beyond control – or even something just beyond music, a violent feeling of soaring unstoppably, powered by immense angular machinery across abrupt and torrential seas of pounding blood. Walt Whitman wrote that 'all music is what awakes from you when you are reminded by the instruments.' So it must be my conscious blood, in my veins, that swells behind my eyes on the unstanchable tide of the music's careening violence; a voicelessly shrieking glee, gushing and unfulfilled; anger coming from somewhere; sweetness of virulence, energy, heated eyes, tension unrelenting, shrill shuddering lust endlessly recalculated in its spasm; focus of power.* – Tony Conrad

*Presented as part of the Twelfth Annual Activating the Medium Festival, Tony Conrad's performance will be preceded by a collaborative piece by drone composer Brendan Murray and local filmmaker/projectionist Paul Clipson.*

## SUN 5 APR • 7:30PM • SFAI
### Tony Conrad: Flickering Jewel, program three

*Flicker and Process Films/Works on Video*

Known widely as the creator of ***The Flicker*** (and thus, in 1966, a harbinger of the "structural film" genre), Tony Conrad's 16mm films are perhaps more meaningfully appreciated in the context of his musical explorations of duration and the indulgences of subjective experience: "I was devoted to the experiential *excess* that flickering light made accessible to 'abstract' film." This quick, single-evening survey takes this seminal film as a point of departure to a presentation of Conrad's later works. Following further refinement of modulated flicker phenomena (including ***Articulation of Boolean Algebra for Film Opticals*** and ***Straight and Narrow***, created with Beverly Conrad), Conrad produced a series of process-based films and performances, which involved such treatments as electrocution and cooking, ***Curried 7302***, ***7302 Creole*** and ***4-X Attack*** among them. Later video works—at times created for public access cable in Buffalo, New York—appropriate and critique the televisual language, explore the reflexive nature of video and attempt to short-circuit the authoritarian power structures inherent in contemporary corporate media. Video works to screen include ***Redressing Down*** and ***Tony's Oscular Pets***. *[Steve Polta]*

## WED 8 APR • 7:30PM • YBCA
### Mark Street: *Hidden in Plain Sight*

*Mark Street in-person*

Filmmaker Mark Street has long been fascinated by the rhythms and motions of the urban environment. In ***Hidden in Plain Sight***, he travels to Dakar, Hanoi, Marseille and Santiago (with a digressive visit to a post-'89 earthquake San Francisco) uncovering traces of Ho Chi Minh and Salvador Allende. Interspersing his own images of these locales with descriptions of historical details and writings, the film is a meditation on perception, drawing distinctions between the tourist experience and that of the local. With a photographic style that at times recalls the patient observations of Mark LaPore, Street takes refuge behind his camera's lens, observing the smallest details, intercutting between the four continents and revealing his own tentative relationship to his environment. These observations are underscored with a richly textured sound design, incorporating an amalgam of local urban field recordings, a soulful original soundtrack and voices from the past, including Allende's 1973 radio broadcast, delivered as the Chilean presidential palace was under siege. *Hidden in Plain Sight* is a poignant meditation on discovering one's own position within a historical and geographical continuum. Also screening is Street's 2002 film ***Guiding Fictions***. *[Steve Polta]*

## WED 15 APR • 7:30PM • YBCA
### Treasures IV: American Avant-Garde Film

*Curated and presented by Jeff Lambert (NFPF)*

The San Francisco-based non-profit National Film Preservation Foundation was created in 1997 by the US Congress to facilitate the preservation of the nation's film heritage. Through the administration of federally and privately funded programs, nearly 1,500 films of all genres have been preserved and made accessible to the public, including dozens of restorations funded by NFPF's Avant-Garde Masters Grant. Without the NFPF and its extraordinary support of film preservation efforts by such institutions as the Academy Film Archives, Anthology Film Archives, the Museum of Modern Art and the Pacific Film Archive, countless films might be lost forever. In March 2009, NFPF will release the latest in its *Treasures from American Film Archives* DVD series – a two-disc, 312 minute *Treasures IV: American Avant-Garde Film, 1947–1986*. Tonight's program, in recognition of the home video debut of twenty-six classics of American experimental filmmaking, includes screenings of several recently restored works included on this momentous set: Storm De Hirsch's ***Peyote Queen***, Ken Jacobs' ***Little Stabs at Happiness***, Marie Menken's ***Go! Go! Go!***, Pat O'Neill's ***7362***, Ron Rice's ***Chumlum*** (with a soundtrack by Tony Conrad), Paul Sharits' ***Bad Burns*** and Andy Warhol's ***Mario Banana (No. 1)***. *[Steve Polta & Jonathan Marlow]*

*Treasures IV will be available for sale at the screening. The net proceeds of these sales support further film preservation efforts.*